

SCOTTISH ART REVIEW



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IAN *Mac Nicol* GALLERIES



CORNER OF THE GALLERY—MUNNINGS EXHIBITION

50 WEST GEORGE STREET, GLASGOW TELEPHONE DOUGLAS 0039

The SCOTTISH ART REVIEW

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LATE GOTHIC

VIRGIN AND CHILD
Carved and coloured wood, height 18½ ins.

VIRGIN AND CHILD



SCHOOL OF BOTTICELLI

Early 16th century

VIRGIN AND CHILD

Oil on panel, 24 × 17 ins.

A THEME WHICH is very properly in season at Christmastide is that most central subject of the Christian faith, the Virgin and Child. Its appeal has always been magnetic and universal—to some the illustration of fundamental dogma, to others the charming presentation of aspects of motherhood taking local colour from country, period and interpretation, but always deriving some ethereal quality from its divine associations. The story of the birth in the manger has caught the imagination of countless generations. The Adoration has been a theme for thousands of artists in a variety of media, and representations of the Virgin Mother with the infant Jesus have been multiplied again and again throughout church history. The

first inspiration was frequently a desire to illustrate religious belief and to bring this alive for the benefit of less literate and less informed contemporaries. After the lapse of centuries, however, most people tend to apply aesthetic rather than religious judgments. It is from this viewpoint that I illustrate some of the many attractive 'Virgin and Child' subjects in the Burrell Collection, and invite you to look at these with a fresh eye, taking cognisance of medium and treatment, form, colour, line, and texture.

First of all there is the fine painting attributed with some justification to Giovanni Bellini. Formerly in the Barberini Collection in Rome, this painting had a black background which was thought to be an overpainting. The black was removed and the present green



GIOVANNI BELLINI

15th century

VIRGIN AND CHILD

Oil on panel, 24½ × 18¾ ins.



SOUTH GERMAN SCHOOL OF RIEMENSCHNEIDER
Late 15th century

THE NATIVITY
Carved limewood panel, 26 × 28 ins.

ground revealed. Notice the very human touch of the Child playing with a floral spray suspended from a thread. Another painting of great charm, although patently a 'School' picture, is that 'Virgin and Child' which has stylistic affinities with Botticelli, but falls short in draughtsmanship and lacks the master touch. In spite of shortcomings it achieves an atmosphere and a quiet dignity.

It is in sculpture rather than painting, however, that our subject is much represented in the Burrell Collection. A special little seasonal display has been set up in the central hall at Kelvingrove. Some of the pieces shown are illustrated here, but illustration and appraisal are poor substitutes for looking and drinking-in, and it is hoped that all who can do so will visit Kelvingrove over the festive season. A recent acquisition of imposing size, finely carved, and with attractive qualities of colour and texture, is the Swabian figure of limewood which stands three feet high. It has been dated about 1480 and Nurnberg is a suggested place of origin.



VIRGIN AND CHILD
The uncrowned
Virgin holds an orb
(cross now missing)
as a symbol of
sovereignty.
15th century.
Nottingham alabaster
height, 22½ ins.

Over a century earlier and carved in box-wood, are two French groups which show fine flowing lines in the garments and which, besides their rarity, have a serenity and charm all their own. An unusual and rather amusing group is that in polychromed wood where Mother and Child are smiling and the Child is obviously 'showing-off' by stroking His Mother's chin.

A beautiful French Virgin and Child in limestone has already been illustrated in the Burrell number of the *Scottish Art Review*, but a similar stone figure retaining considerable traces of its polychrome decoration is illustrated here and included in the display. Other illustrations of the subject are of Nottingham alabaster and date from the 15th century. A Nativity scene carved in limewood

is of exquisite quality and is ascribed to a carver in the School of Riemenschneider, the famous 15th/16th century German master.

Recent studies of 'Virgin and Child' and related subjects—extending for that matter into still life groups of the sixteenth and seventeenth centuries—have emphasised the symbolic character of flowers, fruits, and other objects which appear regularly in such settings. Consider, for example, an attractive alabaster purchased not very long ago for the Burrell Collection. The Virgin is uncrowned, a rather unusual circumstance in English 15th century alabasters. Sovereignty is suggested, however, by the large orb (cross missing) which she holds in her left hand. The Child while grasping the folds of His Mother's veil with his left hand holds in his right hand a bird—symbol for the soul.

Another symbol for sovereignty is the sceptre, while the frequently occurring white lily is for purity. Pomegranates symbolise the resurrection and the apple is, of course, related to original sin. Grapes are associated with the human aspect of Christ, but cherries are the heavenly fruit brought by the Child to man, and pears also have this significance.

Such readings and interpretations are, however, more for the specialist scholar and the specially interested. Our concern is with aesthetic rather than with analytical considerations. Even without an insight into the hidden symbolism which can be 'read into' the presentation of the subject and particularly of the accessories, the objects themselves have an immediate appeal—the pose, the human aspect, the colour and texture of the material, the shaping and forming of the overall effect as a work of art. This approach leads us when looking at small figures wrought in materials such as ivory or boxwood, to apply rather different criteria than when looking at larger figures in coarser materials such as stone or woods of a less dense character. Certainly the resources of the Burrell Collection offer good scope for the appraisal of many and varied pieces, and for the enjoyment of some of the most representative artistic interpretations of Gothic times.



VIRGIN AND CHILD
Carved in stone with some of the original pigment remaining.
15th century
Height 44 ins.

There are numerous Annunciations, Nativities and Adorations in tapestry, ivory, and paint, but special closing reference must be made to the very lovely 'Annunciation' which provides one of the colour-plates in this issue (see pages 20 and 23).

GILES ROBERTSON

BACKGROUNDS AND ILLUMINATIONS

'A very fascinating background it was, and held a great deal, though so tiny. Meadow-land came first, set with flowers, blue and red, like gems. Then a white road ran, with wilful, uncalled-for loops, up a steep, conical hill, crowned with towers, bastioned walls, and belfries; and down the road the little knights came riding, two and two. The hill on one side descended to water, tranquil, far reaching, and blue; and a very curly ship lay at anchor, with one mast having an odd sort of crow's-nest at the top of it.'

So Kenneth Grahame, in the study in *Dream Days* called 'Its Walls were as of Jasper' describes the background of the picture, a Virgin and Child with Saints in a tortoise-shell and ebony frame, into which the narrator and his sister wandered as children, and I do not know any passage that conveys so well the particular fascination of the backgrounds and illuminations of the fifteenth century. For of the century of the picture we may be certain, though the author skilfully leaves us uncertain of the school, as of that of the manuscript, whose stiff leaves could be so conveniently weighted down with a piece of flat coal, in which the exploration was continued until so rudely cut short by olympian intervention—were they Italian, Flemish or possibly even French? But the century is not in doubt, for it was then when

the abstract and ascetic qualities which characterised the art of the Middle Ages were giving way to the universal curiosity of the Renaissance, and when the means of a vivid presentation of reality had been achieved while the vision of the world was still fresh and innocent, that backgrounds and illuminations are found to have this particular quality of independent existence which invites us to their enchanting exploration, a vividness almost as of a dream and which gives us a delighted sense of heightened apprehension and capacity.

We may pass through the cool loggia of Jan van Eyck's *Madonna of Chancellor Rolin*, in the Louvre, between the grim Chancellor and the delicate Mother and Child, across the little garden by the clump of lilies and join the two men on the ramparts and beside them



JAN VAN EYCK

Detail from THE MADONNA OF CHANCELLOR ROLIN
Paris, Louvre

Oil on panel

look out over the town—its thronged bridge, its cathedral, abbeys and churches—upstream past the castled island to the distant hills, and surely this is a real city that we have seen and shall see again, changed perhaps in the manner of Pugin's *Contrasts* but not beyond recognition. It is with amazement that, seeking its identity in Baldass's Phaidon monograph, we read, 'the town has been identified but not convincingly, as Maas-tricht, Liège, Utrecht, Lyons, Geneva and Autun.' There is a factual quality about Van Eyck's painting that makes one look for an actual model, but the more fantastic backgrounds, such as that described by Kenneth Grahame, have the same quality of convincing, at least for the moment.

This is, as I have said, peculiarly a feature of the art of the fifteenth century. We may see its beginnings earlier—for the most part shyly in such accessory fields as the decoration of the calendars of manuscripts, but, in Italy in at least one great monumental composition, the fresco of *The Well-Governed City* painted by Ambrogio Lorenzetti between 1338 and 1340 in the Palazzo Pubblico at Siena. The humanism of Giotto concentrated on mankind in isolation and his backgrounds provide the bare minimum required to set the scene for the human actors, perhaps with an echo of their actions for added emphasis. Here we have neither a landscape background to a figure composition, nor—as in later times—a landscape with incidental figures, but a picture of a community in its natural setting of town and countryside. In the left hand part of the composition we see the city and its life, to the right we pass beyond the walls and we see a landscape of hill, river and



AMBROGIO LORENZETTI
Siena, Palazzo Pubblico

Detail showing LIFE IN THE COUNTRY
FROM THE WELL-GOVERNED CITY

sea, the gentry hunting and hawking, the merchant with his loaded pack-horses and mules, the labourers in the fields. This presentation of a peopled landscape as a principal subject as opposed to an incidental background we hardly find again until we reach the work of the Flemish master, Pieter Breughel the elder, more than two hundred years later, but the peopled landscape as a background is one of the delights of fifteenth century painting.

We have seen in the *Madonna of Chancellor Rolin* the achievement of Jan van Eyck in the 1430s in Flanders. On the whole, in spite of the achievement of Ambrogio Lorenzetti, the Italians, with their love of abstract and general statements, were slower to develop in this direction, though they too can show much to delight us in Florentine marriage-chests, and



PAUL DE LIMBOURG THE ADORATION OF THE MAGI
Miniature from TRÈS RICHES HEURES DU DUC DE BERRY
Chantilly, Musée Condé

in the backgrounds of such painters as Giovanni di Paolo in Siena, who shows us an ideal landscape where the rough and plain places are divided with exquisite precision.

In Florence too there is a tradition of realist landscape—culminating in the impressionism of Antonio del Pollaiuolo and Leonardo da Vinci—of the greatest importance in the history of the development of landscape painting as an independent art, but less relevant to our present purpose. It is in Venice, the Italian city whose art is most closely linked to that of the north, that we find what we may call the explorable landscape at its highest development in the work of Vittore Carpaccio. His series of paintings of *The Story of St. Ursula*, now in the Venice Academy and executed in the 1490s, are the essence of all fairy-tales (except that Prince Conon and his bride did not, unfortunately, live happily ever afterwards) and here we can wander freely

Backgrounds and Illuminations

from the main incidents of the story and take our ease in the background, pass the trumpeters on the bridge and explore the crowded quay beyond, or take a boat across the bay to inspect the repairs being made below the water-line to the great ship heeled over on her side.

But it was in a manuscript, as I have said, that the exploration of the background was carried further in Kenneth Grahame's story, and it is perhaps in manuscripts that this side of art finds its highest expression—nowhere higher than in the *Très Riches Heures du Duc de Berry*, now in the Musée Condé at Chantilly, illuminated by the Limbourg brothers between 1413 and 1416. In this manuscript we have a wonderfully vivid survey of contemporary life in the twelve months of the calendar, sometimes courtly, as in the feasting scene of January or the spring recreations of April; sometimes homely, as in the snow scene of February, the ploughing scene of March, or the harvest scene of August; always fresh and crisp as a bright morning. No scene lends itself better to courtly pageantry than that of the *Adoration of the Magi*, and of all the representations of it in the fifteenth century, that of the *Très Riches Heures* is perhaps the most



JEAN FOUQUET ST. MARGARET AS A SHEPHERDESS
Miniature from THE HOURS OF ÉTIENNE CHEVALIER Paris, Louvre

Backgrounds and Illuminations

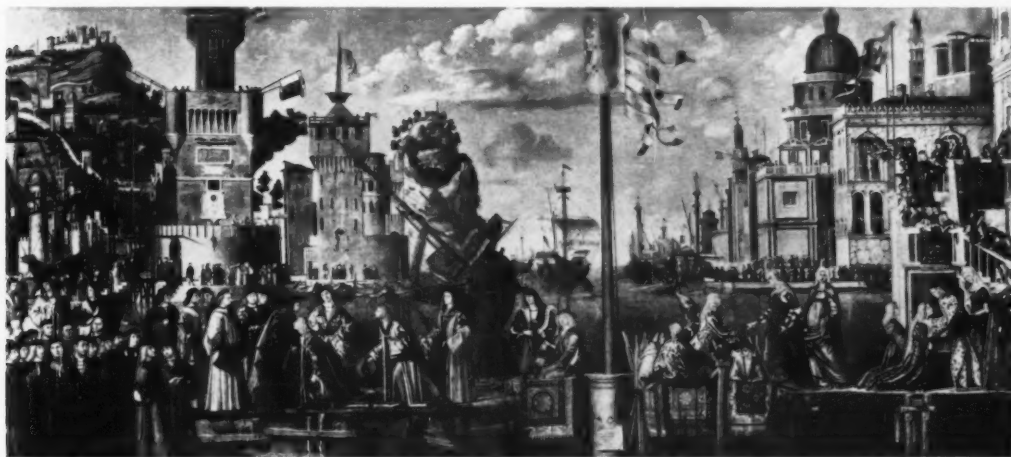
delicate and fantastic, for, vivid as is their realism, these miniatures are irrational and fantastic in many respects, belonging as they do to the international Gothic style, the swan-song of mediaeval art. Yet the miniature continues to hold its own for nearly another century, into a more rational atmosphere, ultimately to be outmoded by the rise of the printed book. In this period two French masters stand out, Jean Fouquet of Tours, and the anonymous painter who illustrated for King René of Anjou his *Livre du Cœur d'Amours Espris*. Fouquet's most famous works are the miniatures from the Hours of Étienne Chevalier, but lovely as they are we may feel that they are, for the most part, monumental works executed small by the accident of circumstances. The miniature of *St. Margaret*, however, in the Louvre, which it is difficult not to think of as *Joan of Arc at Domremy*,



FLEMISH SCHOOL
Miniature from ROMAN DE LA ROSE

GARDEN SCENE
British Museum

has a lyrical freshness which shows its descent from the *Très Riches Heures*. Just as we may see *St. Margaret* here as *St. Joan*, so the miniatures of the *Livre du Cœur d'Amours Espris*



VITTORE CARPACCIO

Venice Academy

THE STORY OF ST. URSULA



FLEMISH SCHOOL AENEAS LANDING AT CARTHAGE
Miniature from Virgil Manuscript Edinburgh, University Library

seem essentially illustrations of the *Morte d'Arthur*. Here are the familiar woods and meadows, the same dwarfs and damsels made vividly real before our eyes. In the miniature of Cuer reading the inscription on the magic well, with its cloudless sky, low sun, and long shadows, we can almost smell the grass which the horse is cropping so peacefully. These miniatures bring to mind a panel picture of the same school though slightly later in date, which has a landscape background of the same vivid character—the *St. Victor and a Donor* by the Master of Moulins, familiar to us from its presence in the Glasgow gallery.

A splendid secular manuscript of particular Scottish interest is the Virgil of the Edinburgh University Library written in Paris about 1460 for a patron belonging to the Royal House of Scotland—perhaps King James III—and illus-

Backgrounds and Illuminations

trated by French and Flemish artists. Here we find the same direct, and to us, naive approach to the ancient world as we find to the Bible narrative in religious art of the period, and we may pause a moment to consider the loss, as well as the gain, involved in our archaeological visualization of the narrative of classical writers. The matter of the *Aeneid* is presented in just the same form as, for instance, that of the *Roman de la Rose*; both are clothed in ideal forms based on contemporary life, and both have the same sense of continuous existence which derives from such a contemporary basis, so different from the discontinuous 'tableaux vivants' which too great an effort after archaeological exactitude often produces.

No subject is more consistently charming in its presentation than that of the *Annunciation*

(continued on page 33)



FLEMISH SCHOOL ANGEL AND SHEPHERDS
Miniature from Manuscript of about 1500 British Museum

IAN FINLAY

CRAFTSMANSHIP IN SCOTLAND

SCOTLAND'S REPUTATION for craftsmanship has for too long been under a tartan shadow. Everyone abroad seems to appreciate that we have a fine craft tradition; but under further examination the tradition breaks down into the old story of tourist trophies, great and small, and we are left with nothing more reputable to boast about than cromachs and over-decorated sporrans plus the usual bales of excellent but—from the news point-of-view—rather tedious tweed. Yet in the post-war years in particular Scotland has quietly been acquiring a very real reputation in the fine handicrafts. These things will never strike the eye of the stranger as the tourist stuff does, thrust as that is in his face. The good things naturally fetch rather higher prices. But it is no question of a hot-house trade, kept alive by subsidies. Small-scale as the real craft-trades are, they are in quite a healthy state, and some of them show signs of growing healthier every day.

Let it be said at once that they owe a big debt to the Scottish Craft Centre. This organisation, with its headquarters in the delightful 17th-Century Acheson House in the Canongate of Edinburgh, has for five years sifted the wheat from the chaff and provided a shop-window and selling machinery for the quality goods produced by individual craftsmen and women in all parts of Scotland. It has entailed a good deal of work. Much of the material has had to be sought out and the craftsmen encouraged. Sometimes more difficult, there has had to be much tactful discouragement of enthusiastic but misguided efforts which would only have lowered the standards which, from the start, the Centre set itself.



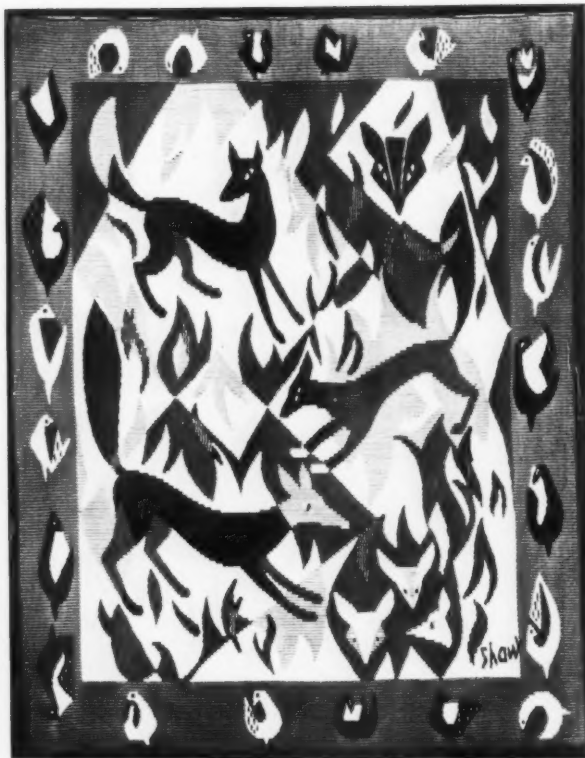
BERNARD HARRINGTON
SILVER MACE
Made for the City of Dundee.
Height 4 ft. 5 ins.

I will not attempt a survey of all branches of work covered by the Centre. It will be more useful to point to the fields in which craftsmen are making significant progress.

Textiles cover a group of crafts deep-rooted in Scotland. The older traditions, such as tweed-making, woollens in general and shawls are still of course very active, and one does not have to visit the Craft Centre to see examples of them, but at the Centre are always to be found the choicest pieces. The organisation is closely linked with individual craftsmen in the Hebrides



JOHN LESLIE AULD SILVER GILT GOBLET
Made for Edinburgh Merchant Company to mark
the election of Her Majesty the Queen and the
Duke of Edinburgh to membership.



SAX R. SHAW

THE FOXES
Tapestry, 5 x 4 ft.

and in the Shetlands, and the goods accepted for sale are invariably of the highest standards. Everything is inspected by expert eyes for aesthetic qualities as well as for technical excellence. Among newer developments in the field of textiles are tapestries and rugs. The rugs of craftsmen such as Macdonald Scott of Melrose are contemporary in style. So are the tapestries from the Dovecot looms in Edinburgh by such designers as Sax Shaw, sometimes presenting traditional or heraldic subjects in a modern idiom. Tapestries, needless to say, are necessarily expensive products, but for

churches or the interiors of public buildings they make superbly effective mural decorations.

Scotland is contributing some of the stained glass to Coventry Cathedral. Here lies one of the most interesting developments in the crafts in Scotland. It has no background of tradition, for there is little doubt that the glass of medieval churches in the north must have been imported, and Munich and Pre-Raphaelitism contributed too much to church windows in the 19th century to be easily put aside. In the post-war decade, Scotland has developed a considerable reputation. William Wilson's (see p. 22) and Sadie Maclellan's are two of the most prominent names, although they are not alone. Both have contributed new windows to Glasgow Cathedral, the interior of which has hitherto been spoilt by the quality of the glass. There is a cool, ascetic, architectural feeling in the work of both, although Miss Maclellan's work is growing more mediievally rich in tone. Glass-engraving has made immense progress

in Scotland. It ranges from impressive ceremonial pieces such as the glasses bearing the Queen's Beasts presented to Her Majesty in the Coronation year, the work of Mrs. Geissler, to the delicate fancies of Harold Gordon of Forres, whose 'Wayside



THOMAS HADDEN

STAIR PANEL
Wrought iron, 10 x 32 ins.

Craftsmanship in Scotland

and Woodland' series depicted hedgerow flowers exquisitely rendered. Helen Monro of the Edinburgh College of Art has done some fine pioneering work in promoting an art hitherto a good deal neglected north of the Border. Good examples of engraved glass, executed both by wheel and by diamond point, can



A pot by Waistel Cooper, a slipware bowl by Sinclair Thomson, and a black pot by Alistair Macduff are shown against textiles designed by Robert A. Stewart.

normally be seen at the Centre.

In metalwork there is an older tradition, but it is a long time since so much truly excellent silverware has been produced in the north. Leslie Auld in Glasgow is responsible for some notable things, prominent among them the fine cup made for the Edinburgh Merchant Company to mark the election of Her Majesty the Queen (then Princess Elizabeth) and the Duke of Edinburgh to membership. Bernard Harrington of Dundee has been particularly busy. His most recent achievement of note is the new mace made for the City of Dundee; but one of the loveliest things he has done is a thurible for the Servite Fathers in the same city, a piece which succeeds in retaining medieval features and a timeless spirit in an interpretation which

is quite new. Mr. Harrington is also the author of the superb 18-carat gold badge and chain of office made for the Provost of Blairgowrie. Badges of office are indeed growing in number. Elizabeth Kirkwood has executed a fine badge for the Provost of Lauder, and another for the Institute of Bankers. Maces, too, are multiplying. The mace of the Nine Trades of Dundee, again the work of Mr. Harrington, is of a quite original form. The mace of the Royal Faculty of Procurators in Glasgow is another original piece, based on the horn of a narwhal. C. d'O Pilkington Jackson has also designed two striking maces, carried out by Messrs. Hamilton & Inches, one for the Medical School at St. Andrews, the other for the City of Singapore. Both are handsome and are ingeniously decorated with symbols and



HAROLD GORDON



TABLE GOBLET MADE OF CRYSTAL GLASS
Copper wheel hand engraving. Height 6½ ins.

emblems of the places and purposes for which they were made. Yet another notable piece is the new crozier of the Archbishop of Glasgow, designed by Jack Mortimer. Some elegant and interesting plate made for Catholic use and seen recently at the Ceremonial Plate exhibition in the Royal Scottish Museum included a ciborium and a reliquary by Alexander Forbes of Bathgate, who works only in his spare time, though a pupil of Charles Creswick.

Wrought-iron work is generally commissioned for some specific purpose, and with the advance of welding and other short-cuts to results it is not so easy to find really pleasing pieces in Scotland any more than elsewhere. An encouraging development is the increased tendency for country blacksmiths to revert to this old sideline of their forebears. They have been greatly encouraged by the Scottish Country Industries Development Trust which often supplies tools and advice. There are still some good 'yetts' and grilles to be found in Scotland, but the average examples tend to be over-elaborate. In quite a different and novel branch of metalwork, Walter Pritchard has made some striking things, ranging from the enormous figure

contrived out of sheet metals for the Enterprise Scotland exhibition in Edinburgh in 1947 down to the masks made as drama trophies for the Scottish Committee of the Arts Council.

There is always a fair showing of pottery at the Centre, well executed and pleasing, but here tradition has been broken and craftsmen tend to follow English models and their ultimate inspiration is China, or, more often now, Japan. Scottish tradition is, of course, a somewhat 'couthie' one. It is turning back the clock to 'attempt wally dugs' or even

Newhaven fishwives today. One or two good potters such as Alistair Macduff have unfortunately gone south and they can ill be spared. The place of the 'wally dugs' as ornaments may to some extent be taken, in more sophisticated surroundings, by Mrs. Macdonald Scott's charming dolls, some of them in historical costumes, some sheer imaginative fantasies. They are not, of course, ceramics.

A perennial argument goes on as to whether the continued survival and development of these crafts is possible in Scotland, at least without subsidy: but the experience of the Centre seems to show that with a reasonable amount of stimulus and publicity such as the Centre can bring to bear, there is no reason why they should not flourish. The appeal of hand-craftsmanship is a universal one. It needs no special experience or training, because a good thing well made attracts every human being, perhaps all the more because of the monotony with which mass-production has surrounded us. It has a personal appeal. Things made for intimate personal use should, therefore, wherever possible, be craftsman-made, and the prices current at such places as the Craft Centre show that hand-craftsmanship need not necessarily mean high cost.

I HAVE HAD the privilege of John Maxwell's friendship since we were students together at the Edinburgh College of Art—longer ago than either of us cares to think about. But friendship in no way affects the following attempt at an appraisal of the man and his work, for both are so much admired by so many people of knowledge and discrimination that any praise of mine is scarcely likely to be charged with partiality.

My most vivid among many vivid recollections of Maxwell in our student days is that of a small, lithe figure, stained nut-brown from head to foot, clothed only in the most exiguous scrap of leopard-skin and two perky, silvered horns. Thus most appropriately clad at a College Revel, he leapt and darted through the crowd, a streak of puckish, dynamic energy. He was easily the beau of the ball, and in far more serious and important respects he remains the brightest ornament of the College since his time.

Brilliant fantasy, of which that faun-act was one expression, is at the root of Maxwell's

JOHN MAXWELL

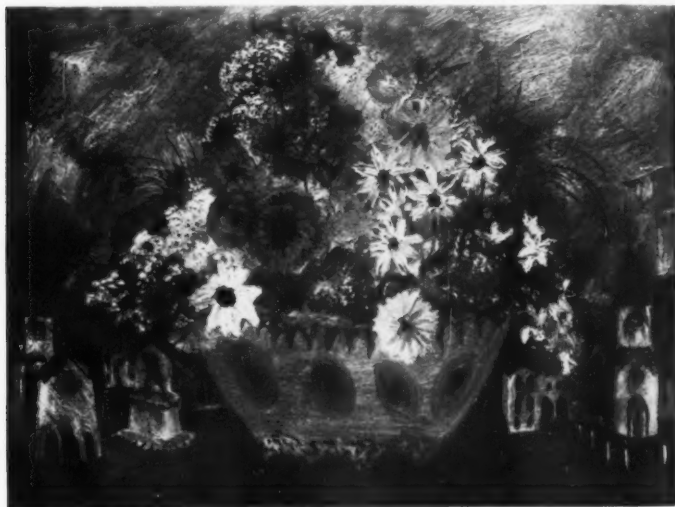
often enigmatic personality; but it seldom exhibits itself in so open a fashion. Indeed, that Revel incident must be looked on as something of an aberration, for, in general, Maxwell is introspective, withdrawn, rather reticent towards the outside world. Normally, it is only in his work that the inner forces of sensitively passionate imagination are released. There they are evident enough.

John Maxwell was born at Dalbeattie, Dumfriesshire, in the year 1905. He has thus reached an age where contemporary painters are still described as 'young', but has also had time to achieve a self-evident maturity. An unusual blend of authority and a complete retention of youthful romanticism is in fact one of the chief attractions of his later work.

He created no particular stir during his schooldays at Dumfries Academy, and in his first three years at the Edinburgh College of Art was regarded by his teachers and his fellow-students as of no more than average ability. With one reservation. Every now and then, at a 'hop', or informal students' cabaret show, he would suddenly break into an effervescence of antic which both convulsed and mystified his audience.

His work in the studios, though, was particularly remarked by nobody until he reached the beginning of his fourth year, in which he was to take the Diploma in Drawing and Painting.

At this late stage, he suddenly, and without warning, produced a drawing and a painting from the life which astonished everybody. Characteristically, they gave little or no indication of the future course he was to take. They were of a polished, immaculate finish, Ingres-like in



JOHN MAXWELL

FLOWERS IN A SQUARE, 1938
Oil on canvas, 21½ × 26½ ins.



JOHN MAXWELL

FALLING VASE, 1938
Oil on canvas, 30 x 36 ins.

John Maxwell
quality, unbelievably accomplished in relation to his previous performance. From then until the end of the year he went on to outdistance all competition in almost shameless fashion, and was awarded a post-graduate studio where he continued to work largely in the same impeccable vein, concentrating mostly on fine, intensely observed studies from life, executed with unswerving delicacy of acutely observed form.

But at this point, seeing it in retrospect, the real development began. I remember two canvases, one on the theme of a gypsy encampment, and a



JOHN MAXWELL

WOMAN WITH FLOWERS, 1941
Oil on canvas, 31 x 21 1/4 ins.



JOHN MAXWELL

TWO FIGURES IN A LANDSCAPE, 1944
Pen and gouache, 21 1/2 x 15 ins.



JOHN MAXWELL KNEELING FIGURE WITH BIRD, 1955
Watercolour, 21 x 15½ ins.

second of two figures with doves encircling their heads.

It could be said that the first had something to do with Maxwell's admitted admiration for Augustus John. The second may well have been initiated by an enthusiasm for Stanley Spencer. But the first was nothing like a John, the second quite different from any Spencer. Similarly, though it is easy to detect influences such as those of Chagall and Miro in his subsequent work—a feat on which certain alleged critics appear to have plumed themselves—the end products have invariably become quite transmuted and display themselves as Maxwell unmistakable.

It is not easy to pin down the qualities which make Maxwell's work so instantly recognisable, because over the years the alterations in his manner and subject-matter have been many and often surprising. But at all times they rest on a foundation of exceptionally sound and sensitive draughtsmanship,

the fruit of hard academic study in his student days, which has been gradually liberated to form a free and highly personal instrument of expression.

The second of the series of surprises his development has provided came in his choice of works to be copied while he was on his travelling scholarship, awarded after his post-graduate year.

Few, having seen his work to this date, would have expected that he would select for study such examples as an early Simone Martini and an archaic Byzantine head of the Virgin. The real trend—poetic, symbolic, hieratic—was beginning to show itself.

During his travelling scholarship Maxwell also studied under Léger and Ozenfant at the former's Academie Moderne in Paris. He took nothing permanent from them in style, but acknowledges a considerable enlargement



JOHN MAXWELL

FRUIT ON STOOL, 1955
Watercolour, 21 x 13¾ ins.



JOHN MAXWELL

LANDSCAPE WITH DEAD TREES, 1947
Pen, watercolour and gouache, 18½ × 21 ins.

of his pictorial sense, and the possibilities of its organisation.

On his return he had further valuable experience working for three years as assistant in the studio of that very proficient and professional painter, Gerald Moira, then Principal of the College of Art. With these varied preliminaries, he came admirably equipped to the threshold of his quite independent career.

This began with his tenure of the first Andrew Grant Fellowship to be awarded. In the two years of its duration, Maxwell painted a large and splendidly successful mural decoration at Niddrie School, Edinburgh. Here for the first time his gift of delicate humour was fully shown in his work, along with the quality of evanescent, mysterious atmosphere which has never left it since.

It is one indication of the quiet strength of his character

and the individuality of his talent, that even his long and very close friendship with W. G. Gillies has affected him hardly at all. Some features of his technique in water-colour with pen-line may have been suggested by Gillies' practice, but once more the uses to which he puts them are utterly different.

After his Fellowship, a period when he was finding his artistic feet with great difficulty and travail, Maxwell joined the staff of the College of Art, by then under the inspiring direction of Hubert Wellington. Here he at once showed himself a natural teacher of the best sort; one who could develop the abilities of individual students

without imposing his own personality upon them. Like Gillies, he has had as much influence on young painting in Scotland through his teaching as through his work, and that is to say a great deal.

I can think of few painters whose work is more difficult to describe, whose essence is

(continued on page 33)



JOHN MAXWELL

RED CLIFFS, 1952
Pen, watercolour and gouache, 17½ × 29½ ins.



JOHN MAXWELL

CORNER TABLE, 1954
Oil on canvas, 24 x 18 ins.



SCHOOL OF WESTPHALIA

THE ANNUNCIATION (about 1480)

Oil on panel, 17½ × 14 ins.

Burrell Collection



MARQUET

ALGIERS HARBOUR
Oil on canvas, 21½ × 25½ ins.

Hamilton Bequest, 1955



WILLIAM WILSON, R.S.A.

TWO ANGELS

Portion of Window in King's Park Church, Dalkeith

THE COLOUR PLATES

Corner Table, 1954 by John Maxwell (page 19) is discussed in the article by Mr. R. H. Westwater (pages 15 to 18).

AN 'ANNUNCIATION' FROM THE BURRELL COLLECTION

That most attractive little *Annunciation* from the Burrell Collection which is illustrated on page 20, cannot fail to captivate us with its essentially Gothic qualities of simple devotion and translucent colour. It was purchased from the Crews Collection in 1915 by Sir William Burrell and for long it has awaited a more precise attribution than the 'School of Westphalia' which has served it indifferently in the past. We are indebted to an American scholar, Mr. James Edward Snyder, of Princeton University, for the byproducts of his study of Geertgen tot Sint Jans and the Haarlem school of painting. Our *Annunciation*, says Mr. Snyder, 'belongs in my opinion, in the oeuvre of a Haarlem Master who has been called the "Master of the Brunswick Diptych" after a diptych *Anna Selbdritt and a Carthusian Donor with Saint Barbara* in the Herzog Anton-Ulrich Museum in Brunswick, Germany. This master's oeuvre has not been properly investigated or assembled, but one can safely say that he was a close follower of Geertgen tot Sint Jans, and that he was active about 1485 to 1500 at Haarlem'.

Mr. Snyder states that our painting is further significant in that it is one of three surviving panels of an Altarpiece dedicated to the Virgin, with scenes from the Infancy. The other two panels are a *Nativity* in the Rijksmuseum, Amsterdam, and a *Presentation* in a private collection in the U.S.A. The *Annunciation* is an early work c. 1485-90.

For this and additional references, and for the promise of the benefits of still further researches, we are most indebted to the friendly and helpful communications of Mr. Snyder.

A. H.

A QUALITY 'FAUVE'

Algiers Harbour by the French painter Albert Marquet (1875-1947) is illustrated on page 21. This painting was recently added to our collections by the Trustees of The Hamilton Bequest. It is 21½ inches by 25½ inches in size, and is one of several paintings by Marquet of similar harbour subjects. *Algiers Harbour* is looked at from a height and out to sea. A yacht rides at anchor. There are distant hills, a middle-distance breakwater, and a jetty with a shed in the immediate foreground. The expanse of water may well give an impression of thinness of content, but as one looks the feeling grows that spatial effect and the rendering of atmosphere are of first importance here and that the apparent simplicity is deceptive. Colours, tones, and reflections have been blended with masterly skill in handling that is immediate and unmodified.

Although associated with the 'fauves' at the beginning of the century—he was thirty years of age in 1905—Albert Marquet was not so much the wild experimenter in colour and paint as the inborn painter with a broad and expressive touch. His work is 'painterly'. He handles his brush with much assurance, with a calligraphic directness akin to that of Dufy, and recalling the fact that he was a fellow-student of Matisse at the 'École des Arts Decoratifs'. Besides his mastery of craft, Marquet had a compelling and evocative vision, so that we are greatly indebted to the Hamilton Trustees for having him so finely represented in the Glasgow Collections. A. H.

STAINED GLASS WINDOW

The work of Mr. William Wilson, whose stained glass window is shown opposite, is discussed in Mr. Ian Finlay's article, 'Craftsmanship in Scotland' (pages 11 to 14). As we go to press we hear that Mr. Wilson is at present working on the John Dallas Memorial Window for Glasgow Cathedral. He has just completed a window for a church in Princeton, and the 6th Black Watch Memorial in St. John's Kirk, Perth.



ZURBARAN

THE BLESSED VIRGIN IMMACULATELY CONCEIVED,
WITH STS. JOACHIM AND ANNE
Oil on canvas, 98 $\frac{3}{4}$ x 67 $\frac{3}{4}$ ins.

A PURISMA BY ZURBARAN

ZURBARAN'S SEVEN different paintings of the Blessed Virgin Immaculately Conceived span his whole career. It is the subject of his earliest known work, the *Purisma* in the collection of Senor Felix Valdes at Bilbao (Soria No. 1), painted in 1616 when the artist was 18 years old, and it is the subject of one of the three latest of his dated paintings, the Budapest picture of 1661, three years before his death (Soria No. 222).¹ Among the five others that are spaced over the years between is the Edinburgh picture, the subject of this article, which was rescued by cleaning in 1954 from an undeserved obscurity. The picture's distinctly dismal appearance had led to its being very seldom on exhibition in recent years, but the removal of the heavily yellowed varnish and the unnecessarily extensive repainting that had been done to hide numerous small fragments of missing paint not only revealed much hitherto unseen detail but also restored to the picture the harmonious richness of colour with which it now glows.

It is a large painting², just over eight feet in height, with a semi-circular top. In the centre of the picture the youthful figure of the Virgin floats in a golden-yellow glory of cherubim. A circle of closely packed cherubs' heads, rather faintly seen, forms a large halo; the cherubs' heads in the rest of the background emerge from greyish clouds of a curious design about which more will be said later. The pink-cheeked cherubs' heads next to the clouds that frame the figure of the Virgin are somewhat more solidly modelled than the faint and almost monochrome heads in the rest of the background, with the result that the greyish clouds have the effect of an arch through which a luminous and more distant background is perceived. The cluster of cherubs' heads on which the Virgin stands is still more solidly modelled and fully coloured, and so sets her floating in space in front of the arch of cloud that frames the

golden distance behind her. A crescent moon, horns downward, emerges from the clouds below her feet.

The Virgin wears a clear blue cloak over a pale rose gown; cleaning revealed a previously invisible circle of stars around her head. Half length figures of her parents stand below, gazing upward in adoration. St. Joachim wears a plum-coloured cap and a rich moss-green cloak over a deep carmine robe that is only visible at neck and wrists. St. Anne's head-veil is a very light grey; her lavender cloak is worn over a deep carmine gown. Between Sts. Joachim and Anne the general background colouring, richly varied orange, gold and yellow, is continued downward into a glimpse of landscape. On the nearer bank of a lake or river, which flows round a rocky bluff, can be seen a tract of barren land from which rise four of the recognized symbols of the *Purisma*. From left to right these are: a small round temple (*templum Dei*), a palm tree (*quasi palma*), a cypress (*quasi cipressus*) and a tower (*turris Davidica*). Beyond the water the towers, roofs and spires of a city (*civitas Dei*) provide a further symbol.

Zurbaran's use of Marian symbols is interesting, for they are found in all his Immaculate Conceptions, if we except the youthful picture at Bilbao. They first occur in the two pictures belonging respectively to the heirs of Pedro Aladro at Jerez (Soria No. 59) and the Cerralbo Museum (Soria No. 66). The Jerez picture is signed and dated 1632 and the Cerralbo one may be dated as about the same year. Both paintings derive certain elements of design and iconography from an engraving of the Immaculate Conception which the Flemish engraver Raphael Sadeler the younger published at Munich in 1605.³

¹References are to the Catalogue Raisonné in Martin S. Soria's *The Paintings of Zurbaran*, Phaidon Press, London, 1953.

²The Blessed Virgin immaculately conceived with Sts. Joachim and Anne, Nat. Gal. of Scotland No. 340. Canvas: 98 $\frac{3}{4}$ × 67 $\frac{3}{4}$ ins. (251 × 172 cms.), domed top. Soria No. 143.

³Reproduced in Soria, *op. cit.* Fig. 35, and on p. 26 above, by kind permission of the Phaidon Press.

In this engraving Sadeler shows the Virgin, hands clasped and eyes turned heavenward, standing on a crescent with upturned horns, with Eve's serpent, representing evil, crushed beneath her feet. The Virgin is framed by an arch of somewhat solid-seeming clouds, which in turn frame a series of thirteen spaces around the sides and top of the engraving. In the space at the top, above the Virgin's head, is the dove of the Holy Spirit, while in each of the other twelve is one of the Marian symbols together with its name in Latin. At the bottom of the engraving is a narrow strip of landscape with the more floral and arboreal symbols growing out of it on either side and a distant view of the *civitas Dei* in the centre.

Zurbaran's painting at Jerez seems fairly clearly to be based on Sadeler's engraving. The pose of the Virgin repeats Sadeler's very closely, while the pattern of clouds framing Marian symbols and the introduction of further symbols into a landscape at the bottom are equally closely repeated. Zurbaran adds a circular glory of cherubs' heads around the Virgin's head and introduces in each lower corner the kneeling figure of a boy. Except for the Edinburgh picture this is the only occasion on which he includes human figures in a *Purisma*. Several of the symbols present in Sadeler's engraving are omitted in the painting, as are the dove above the Virgin's head and the serpent beneath her feet. The crescent moon is reversed, with horns downwards, according to the teaching of Pacheco.⁴

Although the general design of the Cerralbo picture, of about the same date, is not modelled on Sadeler, it is the only one of the seven *Purismas* to include the dove above the Virgin's head, the serpent beneath her feet, and a crescent with upturned horns, all three features that are

⁴Francisco Pacheco (1564-1654), who maintained a painting academy in Seville, taught and wrote about the rules for the proper representation of sacred subjects approved by the Inquisition. His *El Arte de la Pintura* was published in Seville in 1649, but the influence of his teaching was active many years earlier.

found in the engraving. Such Marian symbols as are included are now confined to the landscape at the picture's lower edge, and this is the practice that Zurbaran followed for the rest of his life. The inclusion of these symbols as natural objects in a landscape is in keeping with the blend of realist and mystic in Zurbaran's make-up, that enabled him to present visions and ecstasies in terms of forthright realism without losing touch with their spirituality. A partial change in this practice is found in the last of his *Purismas*, the Budapest picture of 1661 (Soria No. 222), in which the symbols are faintly perceived beyond clouds in a landscape so misty and dream-like that it seems almost wholly visionary.

It may be noted that the Marian symbols never appear in the long series of Immaculate Conceptions by Zurbaran's fellow-Sevillian



RAPHAEL SADELER THE YOUNGER

Engraving 1605

Murillo, whose reputation after the late 1640s increasingly eclipsed Zurbarán's own. It is possible that such symbols enter naturally into the contemplation of a sacred mystery by a mystic of Zurbarán's serious cast of mind but have no place in the more facile emotionalism appealed to by Murillo's presentation of the same theme.

We may assume Sadeler's engraving to be the source of more in the Edinburgh picture than the landscape with Marian symbols, which it has in common with all Zurbarán's other mature *Purismas*. Sadeler's dynamic pattern of clouds framing a series of small spaces is even more closely echoed in the Edinburgh picture than in the Jerez one. The spaces now contain no symbols but the dynamic quality of the design has been more strongly caught and serves here to enhance by its contrast the serene dignity of the figure of the Virgin which it surrounds.

It is most probable that between the two *Purismas* of 1632 and the Edinburgh picture comes the painting in the chapel of St. Peter



Detail: ST. JOACHIM



Detail: ST. ANNE

in Seville cathedral (Soria No. 88) although there is no close agreement about its dating. Here the figure of the Virgin fills most of the picture, leaving room for only a comparatively narrow band of cherubs' heads on either side and a glimpse of landscape in the lower corners with tower, cypress, temple and palm. It is the only *Purisma* of the seven in which Zurbarán follows Pacheco's precept that the Virgin of the Immaculate Conception should be painted wearing a crown. It is interesting to note the similarity of pose between the figures of the Virgin in this and in the Edinburgh picture. Not only is the position of body, arms, hands and head almost identical, but the arrangement of the cloak, falling freely behind and to left of the figure, is also closely parallel. The style of the Seville picture seems to be transitional between that of the 1632 pictures (with their more realistic treatment, flatter folds in the drapery, sharper forms and greater contrasts of light and shade) and that of the late 1630s, in which a more mystic vision is expressed in sculptural forms of a more grandly monumental quality, with generally less harsh



Detail: THE BLESSED VIRGIN

tonal contrasts, and richer colour continued into more luminous shadows.

It seems most probable on stylistic grounds that it is to the phase of the late 1630s or early 1640s that the Edinburgh picture belongs but its more exact dating and its earlier history remain in the realm of probability, not certainty. The painting entered the National Gallery of Scotland in 1859, the year the gallery opened, as part of the collection of the Royal Institution, to which it had apparently been given in that year by Lord Elcho. It had been lent to the Manchester Exhibition of 1857 (793) by Lord Elcho, who must have only recently acquired it, since in 1853 it had appeared in the Louis Philippe sale in London (lot 143) when it was bought by Hickman for £90. Prior to that date it was presumably No. 342⁵ in the 1838 catalogue of the Galerie Espagnole in the Louvre.

When the Carthusian monastery of Our Lady of Protection at Jerez was secularized in 1835, at least six from Zurbarán's great series of paintings there were acquired for the Galerie Espagnole, all duly appearing in the Louis Philippe sale. Soria⁶ has suggested that the Edinburgh picture was acquired from the same source at the same time. He points out that it almost agrees in size and is closely related in style with the four pictures from the high altar at Jerez now in the Grenoble

A Purisma by Zurbarán

Museum, two of which are dated 1638 and 1639. It must be admitted that the present writer finds it difficult to see the Edinburgh picture as part of the same series as the Grenoble paintings. Vollmer's⁷ dating, as early in the 1640s, may seem more likely but the absence of dated works in this part of Zurbarán's career makes it impossible to establish a very convincing chronology.

That the Edinburgh picture belongs to the years shortly before or after 1640 is, however, most probable. Some of the characteristics of his style at this time have already been mentioned; it should be added that it was the time when his colouring reached its greatest richness. There was a greater sense of light and space than in his earlier works, but the forms were still firm and monumental, without the softening they underwent in his last phase, presumably under the influence of either his successful younger competitor Murillo or the more general trend they were both sharing.

The characteristically Spanish blend of mysticism and realism that is found through Zurbarán's whole life is very present here. The face of the Virgin, the chief figure in the mystery that is the theme of the painting, is idealized until it seems no longer the face of a particular creature of flesh and blood; the face of St. Anne, a passive assistant in the mystery, seems that of a particular creature partly idealized. Both these are set off by the realism of the intensely particularized, weather-tanned head of St. Joachim, detached even more from the heavenly vision by being silhouetted against a lighter area of golden-yellow sky, and yet so much a part of it, representing in its creaturely quality of flesh and blood all for whom the miracle was performed. Joachim's earthy tang is an invaluable ingredient in a picture that, without it, might be a somewhat over sweet vision. At the same time it is an inevitable outcome of the artist's whole cast of mind; it is in a very real landscape that Zurbarán perceives the *civitas Dei*.

⁵Not No. 332 as given by Soria, *op. cit.* p. 168.

⁶*Op. cit.* p. 168.

⁷Hans Vollmer, *Thieme-Becker*, Vol. XXXVI, p. 602.

D. P. BLISS

RUBENS "BOAR HUNT"



RUBENS

A WILD BOAR HUNT
Oil on panel, 54 x 66 ins.

SOME DAY it may be possible to travel to Dresden and then I shall see Rubens's *Boar Hunt*. In the meantime I am well content with Glasgow's picture, albeit only a workshop version of the Dresden original. The Dresden painting may be entirely by Rubens and the Glasgow one may have been quite untouched by him—I do not know—but they look very much alike in photographs. Quite uninfluenced by questions of attribution I have always loved the Kelvingrove *Boar Hunt* and it is a pleasure to be asked to

write about it in this magazine.

When first I saw this picture I felt so delighted that I wanted to laugh. Rubens is so full of the joy of life. There are ghastly details in the picture, dogs maimed, disembowelled and so on, yet the cumulative effect is and must always have been one of pleasure. Such is the power of this master that he can turn all things to pleasure, making the gruesome gay. I remember enjoying the Munich picture of the slaughter of the Amazons. The Greeks are hurling them off the bridge like fish out

of a bucket. These great plump blonde naked Amazons, how they are being slaughtered! And yet one laughs. Why? Partly I suppose because of the ridiculousness of it all—the Fourment Sisters are not convincing Amazons. But mostly because such mastery transcends horror and turns all things into beauty and glee.

So with the *Boar Hunt*. As a good humanitarian one ought to be shocked. But this is art, not life. So one gets caught up in the hunt, one rides with the cavaliers, runs with the dogs, waits pop-eyed and tingling with excitement for the huge boar to crash upon the spears. I never look at the *Boar Hunt* but I expect to hear the mingled cries and wild music of it all, the bucketting of the horses, the barking and snarls of the dogs, the shouting of the peasants and hunters. In *War and Peace* Natasha witnessing such a scene sums up and expresses the mad excitement of it all by a sudden high, shrill, uncontrollable scream. Tolstoy understood such matters. Like Rubens he was a man who seemed to be able to enter into the souls of all men and all animals.

The landscape of the *Boar Hunt* is superb—enough to make a reputation in itself, but Rubens was a prince of landscape-painters. In this glade of variegated trees and shrubs, one tree has fallen dragging up the earth with its roots. (There is a drawing for the tree at Chatsworth). It has fallen from the left to the centre of the picture. Behind it in the gloom crouch peasants, strong men with eager eyes waiting for the boar, with spears clenched in their hands. The hunters have driven the boar, an enormous brute, across the glade, and a score of dogs (hounds and mastiffs) have hurled themselves in a scrum upon him. They slash and tear and hang grimly on. But the terrible boar lurches on, as once in my youth I saw at Twickenham, 'Wakers', most powerful of international forwards, hurl himself across the line with half the Scottish team attached to him.

In this marvellous picture nothing deserves more study than the dogs. Each can think of nothing else but boar. They are either in the fight or straining every nerve to get into it.

Rubens "Boar Hunt"

In the foreground one dog scrambles down under a branch, another is in the very act of leaping over it, a third is hurled over and over by a thrust from the boar, a fourth is knocked flat on its back, its mouth wide open. All are doing something with all their powers. Each is shown anatomically perfect, accurately fore-shortened, in action swifter than the eye can follow. What marvellous drawing. It is no use saying, 'O Snyders did the dogs and Brueghel the landscape and someone else the horses'. In the Rubens workshop were very gifted assistants, as we know, but in every branch of the work, Rubens was a better man than the best of his assistants.

From two sides riders close in on their prey. One cavalier has already thrust at the boar. Beside him a bearded rider comes plunging in, his arm extended for a lunge. To the right others spur into the mêlée, one of them furiously tugging to draw his sword. What silhouettes he has made of these equestrian groups!

The very trees in the glade partake of the bounty of Rubens. They are fat and lusty. They draw their nourishment from generous sources. They are rooted in the rich earth.

My delight in this picture has two sources. Firstly, I am infected emotionally by the excitement of the great artist who created it, who put his vast creative electricity into everything he made. And secondly when I examine the composition to see how the effects are achieved, I find throughout the magic of draughtsmanship at its highest. Rubens brought everything to life by sheer mastery of design. Everything moves easily in its appointed place. The picture is full but not crowded, excited yet firmly controlled. There is not a square inch but Rubens could account for it. Everything is there for a purpose. Everything is put where it belongs. No picture at Kelvingrove required for its making so formidable an equipment as this.

The cost of the illustrations of the two preceding articles has been met by a very generous donation from the National Bank of Scotland.

HENRY McLEAN

NOTES ON THE TREATMENT OF A RAE BURN



RAEBURN

The illustration on the left is a general view showing partially cleaned areas, and on the right the completion of treatment.



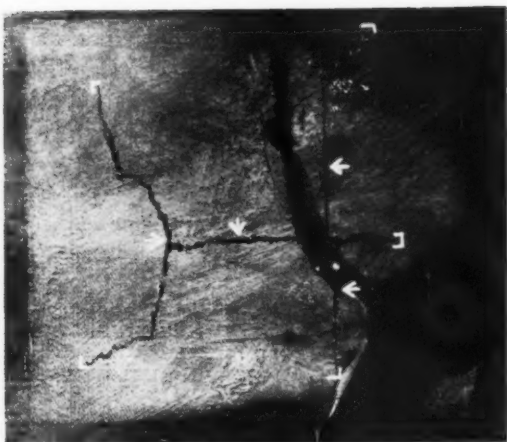
MR. AND MRS. ROBERT N. CAMPBELL OF KAILZIE

THE DOUBLE portrait, *Mr. and Mrs. Robert N. Campbell of Kailzie* by Sir Henry Raeburn has not been on view for some time. Due to its condition and size—it measures $95\frac{1}{2} \times 60\frac{1}{4}$ ins.—there were certain technical and material difficulties which delayed the treatment of this important work.

The picture had sustained no fewer than three damages to the paint-layer—two were of a minor nature, and the third a serious tear which had penetrated the supporting fabric (see detail p. 32).

There exists a fairly extensive field of bitumen within the pigment, and this marring quality was very much intensified, and to an extent exaggerated by the presence of a heavy coating of discoloured varnish.

The treatment was as follows: relining of canvas by wax-resin impregnation; replacement of existing stretcher by one made in the workshops; removal of discoloured varnish-layer; filling and retouching of damaged areas. No attempt was made to relieve the effects of bitumen scarring, as this would have involved extensive application of



Detail showing nature of tear.

overpainting; also it was considered unwise to attempt the complete eradication of a previous "centre stretcher-bar" mark.

The presence of such a heavy discolouration caused all values to be distorted—the dress of Mrs. Campbell appeared to be quite yellow, and her coat gave little or no suggestion of the subtle play of greys and delicate violets which the removal of varnish has revealed. The coat of her husband which appeared to be a rather nondescript black, is now found to be bottle green. The wood in which the couple stroll is the essence of simplicity—an indication of trees and sparse



Detail showing depth of discoloured varnish.

vegetation—but possessed of a wealth of subtlety, light reds played against delicate greens, brown-greys against intense black. The portrait is planned to perfection and yet nothing is laboured. From top—a bright clouded sky—to bottom, the painting seems to float gently by stages until it quietly merges into the foreground.

ACKNOWLEDGMENTS

We are greatly indebted for permission to include various illustrations in this number.

We acknowledge our gratitude to the Directors of the following public galleries and institutions:—

The Louvre, Paris; Palazzo Pubblico, Siena; Musée Condé, Chantilly; British Museum; Academy, Venice; and University Library, Edinburgh, for illustrations in the article, 'Backgrounds and Illuminations'.

We acknowledge our appreciation to the various craftsmen whose work is illustrated in the article, 'Craftsmanship in Scotland', and to the Scottish Craft Centre for assistance given.

In the article, 'John Maxwell' we acknowledge that

the following are reproduced by kind courtesy of:

Professor John Orr—*Flowers in a square*; Professor and Mrs. J. A. V. Butler—*Falling vase*; Mr. William Wilson, R.S.A.—*Landscape with dead trees*; *Two figures in a landscape*; *Red cliffs*; and *Corner table*; The Artist: *Kneeling figure with bird*; and *Fruit on stool*.

The Studio have kindly lent the colour blocks of the Stained Glass Window on page 22, and the Burlington Magazine and the Phaidon Press have lent half-tone blocks.

We would also like to record our gratitude to Professor Pietro Zampetti, Madame Hours of the Louvre, the Arts Council, the Council of Industrial Design and the Phaidon Press for photographs.

JOHN MAXWELL—*continued from page 18.*

less seizable in words. It conveys little to say that his paint is richly sensual, his design poetically just to his conception, his drawing extraordinarily evocative of curiously apprehended form, his colour deeply romantic and original, though all these things are true. But they are all no more than essential contributions to his dream, to a *mystique* otherwise expressed by his love of flowers and birds, those constant elements in his paintings, in his devotion to music, and his taste for the muted tones of semi-darkness.

These innate attitudes and abilities coalesce, slowly and not easily—Maxwell is no facile producer—into works of great concentration. However lyrical the effect may sometimes be, it will be found that everything he produces is absorbed, distilled, and refined until no superfluity remains. Full of content, long and anxiously considered, they are pictures which never pall. I know, because I have owned a good one for over twenty years.

The illustrations accompanying this article will be seen to represent most phases of his development, the still-life in colour (p. 19), having been painted only last year. I shall not discuss them individually, preferring to leave the reader to find in them the qualities I have tried, quite inadequately, to suggest.

It is the happiest circumstance that Maxwell has just returned after an interval of several years to an important post on the teaching staff of Edinburgh College of Art, where his influence will again be paramount. His own essential youthfulness will continually renew itself in contact with his fortunate students; and his own work, it may be hoped, will gain thereby.

But even if Maxwell should never paint another canvas, which Heaven forbid, his name would still be among those most highly honoured when the history of twentieth-century Scottish art comes to be written.

John Maxwell was elected an Associate of the Royal Scottish Academy in 1945, and became a full member in 1949. He has exhibited regularly in the major Scottish exhibitions, and recently held an important joint exhibition with W. G. Gillies, organised by the Arts Council. The Tate Gallery has bought one of his water-colours, and his works, almost without exception, have been acquired for private collections.

BACKGROUNDS AND ILLUMINATIONS—

continued from page 10
to the *Shepherds*, or more seasonable to close our survey. Here the feeling for country life which finds expression in the calendar pictures of the labours of the months is combined with a delightful simplicity of religious sentiment.

"The *Shepherds on the Lawn*,
Or ere the point of dawn,
Sate simply chatting in a rustic row;
Full little thought they than,
That the mighty Pan
Was kindly come to live with them below;
Perhaps their loves, or else their sheep
Was all that did their silly thoughts so busy keep."

In the Flemish miniature of about 1500 from a manuscript in the British Museum which we may select to illustrate this theme we find this simplicity beautifully expressed in the group of three shepherds accompanied not only by dog and bagpipe, but, unusually as I think, by a shepherdess—a delightful reminder that the angel's message was not for one sex only; just as the complementary scene of the *Adoration of the Magi* reminds us that it was not for one station or nation, but 'tidings of great joy, which shall be to all people'.

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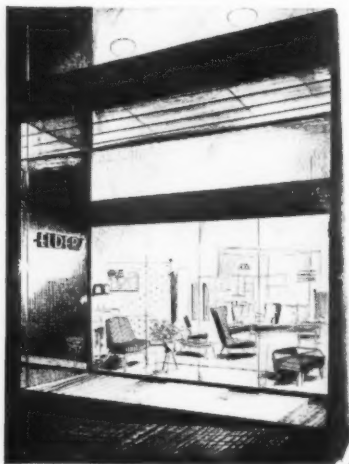
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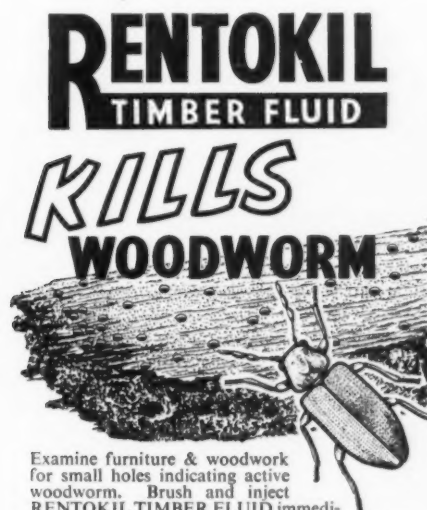
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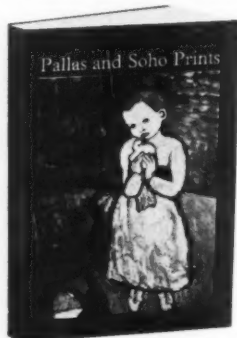
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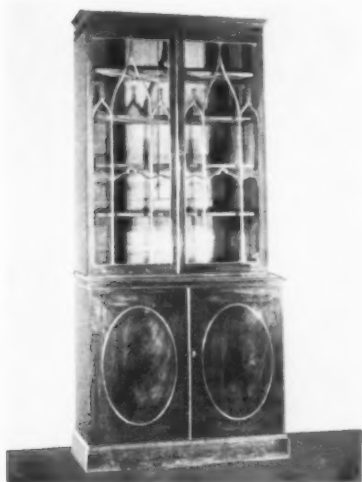
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